

VARIATIONS

ON A MOTIVE OF BEETHOVEN

for full orchestra

GORDON RING

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The motive on which this work is based is found as the opening four melodic notes of sixth movement (of seven) in Beethoven's String Quartet No. 14 in C-Sharp Minor, op. 131:

No. 6 - Adagio quasi un poco andante, m. 2-4, viola



This sixth movement, as numbered by Beethoven in the score, serves as a slow introduction to, and moves without pause, directly into the seventh movement Allegro which concludes the work.

Beethoven first discussed the composition of this work in December 1825, and the work was completed by July 1826. However, it did not appear in a published version until June 1827, three months after the composer's death. The score is dedicated to the Baron Joseph von Stutterheim.

Unlike a typical theme and variations, Beethoven's motive serves as a musical generating device in the composition of this work. Following a rescoring of Beethoven's original sixth movement with metric alteration the motive becomes a generator of four variations, actually four short pieces, unified by statements of the motive. These statements are inverted, elaborated, and used in several modes.

34 Moving ♩ = 72

Fls.

Ob. *a2*
mp

B \flat Cls.

Bsns.

Hns. 1, 3

Hns. 2, 4

C Trpts. 1, 2

C Trpt. 3

Trbs. 1, 2

B. Trb.

Tuba

Timp.

Perc.

Vln. I

Vln. II *mp*

Vla.

Vc.

D.B.

43 44

Fls. *mp* *a2*

Ob.

B \flat Cls.

Bsns. *mp* *a2*

Hns. 1, 3

Hns. 2, 4

C Trpts. 1, 2

C Trpt. 3

Trbs. 1, 2

B. Trb.

Tuba

Timp.

Perc.

Vln. I *mp*

Vln. II

Vla.

Vc. *mp*

D.B. *mp*

8 *mp*

Fls. *mf*

Ob. *mf*

B \flat Cls.

Bsns. *f*

Hns. 1, 3

Hns. 2, 4

C Trpts. 1, 2

C Trpt. 3

Straight Mute

fp *f* *fp*

fp *f* *fp*

Trbs. 1, 2

B. Trb.

Tuba

Timp.

Perc.

Vln. I *fp* *f* *fp* *mf*

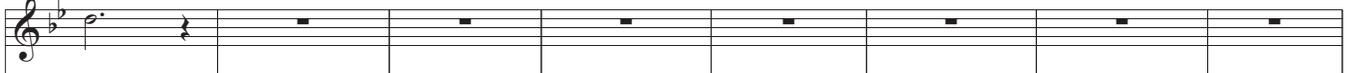
Vln. II *fp* *f* *fp* *mf*

Vla. *fp* *f* *fp*

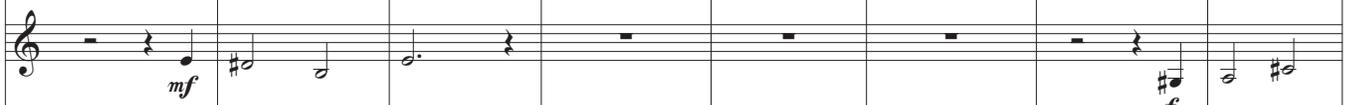
Vc. *f*

D.B. *f*

9

Fls. 

Ob. 

B^b Cls. 

Bsns. 

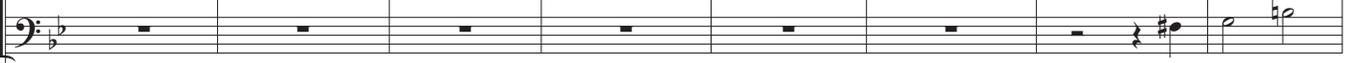
Hns. 1, 3 

Hns. 2, 4 

C Trpts. 1, 2 

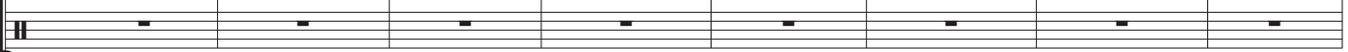
C Trpt. 3 

Trbs. 1, 2 

B. Trb. 

Tuba 

Timp. 

Perc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

65 72

Fls. *f* *ff*

Ob. *f* *ff*

B^b Cls. *ff*

Bsns. *ff*

Hns. 1, 3 *ff*

Hns. 2, 4 *ff*

C Trpts. 1, 2 *f fp*

C Trpt. 3 *f fp*

Trbs. 1, 2

B. Trb.

Tuba

Timp.

Perc.

Vln. I *f fp* *f* *ff*

Vln. II *f fp* *f* *ff*

Vla. *f fp* *f* *ff*

Vc. *f fp* *f* *ff*

D.B. *ff*

Spirited \downarrow $\text{♩} = 120$

80

Fls. *f*

Ob. *f*

B \flat Cls. *f* *mp* *a2* *f* *mp*

Bsns. *f*

Hns. 1, 3 *f* *mp* *f*

Hns. 2, 4 *f* *mp* *f*

C Trpts. 1, 2 *f*

C Trpt. 3 *f*

Trbs. 1, 2 *f*

B. Trb. *f*

Tuba *f*

Timp. *f*

Perc. *mp* *mp*
Suspended cymbal
With brushes

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

D.B. *f*

This page of a musical score covers measures 96 to 100. The instruments and their parts are as follows:

- Fls.:** Flute, rests throughout.
- Ob.:** Oboe, starts in measure 97 with a *mf* dynamic, playing eighth notes. In measure 99, it has a *fp* dynamic with a long note.
- B♭ Cls.:** Bass Clarinet, starts in measure 96 with a *mf* dynamic, playing eighth notes. In measure 99, it has a *fp* dynamic with a long note.
- Bsns.:** Bassoon, rests until measure 99, then plays eighth notes with a *mf* dynamic.
- Hns. 1, 3:** Horns 1 and 3, play a long note in measure 99 with a *fp* dynamic.
- Hns. 2, 4:** Horns 2 and 4, play a long note in measure 99 with a *fp* dynamic.
- C Trpts. 1, 2:** Trumpets 1 and 2, rests throughout.
- C Trpt. 3:** Trumpet 3, rests throughout.
- Trbs. 1, 2:** Trombones 1 and 2, rests throughout.
- B. Trb.:** Baritone Trombone, rests throughout.
- Tuba:** Tuba, rests throughout.
- Timp.:** Timpani, rests throughout.
- Perc.:** Percussion, plays a single note in measure 96 and 100 with a *f* dynamic.
- Vln. I:** Violin I, starts in measure 96 with a *fp* dynamic, then *mf* in measure 97, and *fp* in measure 99.
- Vln. II:** Violin II, starts in measure 96 with a *fp* dynamic, then *mf* in measure 97, and *fp* in measure 99.
- Vla.:** Viola, starts in measure 96 with a *mf* dynamic, then *fp* in measure 99.
- Vc.:** Violoncello, starts in measure 96 with a *mf* dynamic, then *fp* in measure 99.
- D.B.:** Double Bass, rests until measure 99, then plays eighth notes with a *mf* dynamic.

Fls. *f*

Ob. *f*

B♭ Cls. *f* *a2* *mp*

Bsns. *f* *mf*

Hns. 1, 3 *f* *mf* *mp* *f*

Hns. 2, 4 *f* *mf* *mp* *f*

C Trpts. 1, 2 *f*

C Trpt. 3 *f*

Trbs. 1, 2 *f* *mf*

B. Trb. *f* *mf*

Tuba *f* *mf*

Timp. *f*

Perc. *mp*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mp*

Vc. *f* *mf*

D.B. *f* *mf*

16 *f* *mf*

This musical score page covers measures 113 through 116. The instruments and their parts are as follows:

- Fls.:** Flute part with melodic lines in measures 113 and 115.
- Ob.:** Oboe part with melodic lines in measures 113 and 115.
- B♭ Cls.:** Clarinet in B-flat part with a melodic line and *a2* marking in measures 113 and 115.
- Bsns.:** Bassoon part with a melodic line and *f* marking in measures 113 and 115.
- Hns. 1, 3:** Horns 1 and 3 part with a melodic line and *f* marking in measures 113 and 115.
- Hns. 2, 4:** Horns 2 and 4 part with a melodic line and *f* marking in measures 113 and 115.
- C Trpts. 1, 2:** Trumpets in C 1 and 2 part with melodic lines in measures 113 and 115.
- C Trpt. 3:** Trumpet in C 3 part with melodic lines in measures 113 and 115.
- Trbs. 1, 2:** Trombones 1 and 2 part with melodic lines in measures 113 and 115.
- B. Trb.:** Baritone Trombone part with melodic lines in measures 113 and 115.
- Tuba:** Tuba part with melodic lines in measures 113 and 115.
- Timp.:** Timpani part with a melodic line and *f* marking in measures 113 and 115.
- Perc.:** Percussion part with a rhythmic pattern and *mp* marking in measures 113 and 115.
- Vln. I:** Violin I part with a melodic line and *f* marking in measures 113 and 115.
- Vln. II:** Violin II part with a melodic line and *f* marking in measures 113 and 115.
- Vla.:** Viola part with a melodic line and *f* marking in measures 113 and 115.
- Vc.:** Violoncello part with a melodic line and *f* marking in measures 113 and 115.
- D.B.:** Double Bass part with a melodic line and *f* marking in measures 113 and 115.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The *a2* marking indicates a second octave for the Clarinet in B-flat. The page number 17 is centered at the bottom.

120

Fls.

Ob.

B> Cls.

Bsns.

120

Hns. 1, 3

Hns. 2, 4

C Trpts. 1, 2

C Trpt. 3

Trbs. 1, 2

B. Trb.

Tuba

120

Timp.

Perc.

120

Vln. I

Vln. II

Vla.

120

Vc.

D.B.

128

This page of a musical score contains measures 128 through 135. The instruments and their parts are as follows:

- Fls.:** Flute, rests throughout.
- Ob.:** Oboe, melodic line with dynamics *f* and *fp*.
- B♭ Cls.:** Bass Clarinet, melodic line with dynamics *f* and *fp*.
- Bsns.:** Bassoon, rhythmic accompaniment.
- Hns. 1, 3:** Horns 1 and 3, rests.
- Hns. 2, 4:** Horns 2 and 4, rests.
- C Trpts. 1, 2:** Cornets 1 and 2, rests.
- C Trpt. 3:** Cornet 3, rests.
- Trbs. 1, 2:** Trumpets 1 and 2, rests.
- B. Trb.:** Baritone Trumpet, rests.
- Tuba:** Tuba, rests.
- Timp.:** Timpani, rhythmic accompaniment.
- Perc.:** Percussion, rests.
- Vln. I:** Violin I, melodic line with dynamics *f* and *fp*.
- Vln. II:** Violin II, melodic line with dynamics *f* and *fp*.
- Vla.:** Viola, melodic line with dynamics *f* and *fp*.
- Vc.:** Violoncello, rhythmic accompaniment.
- D.B.:** Double Bass, rhythmic accompaniment.

137

Fls.

Ob.

B \flat Cls.

Bsns.

Hns. 1, 3

Hns. 2, 4

C Trpts. 1, 2

C Trpt. 3

Trbs. 1, 2

B. Trb.

Tuba

143

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

152

Fls. *mf* *f* *mf*

Ob. *mf* *f* *mf*

B \flat Cls. *f* *mp*

Bsns. *f* *mf*

Hns. 1, 3 *f*

Hns. 2, 4 *f*

C Trpts. 1, 2 *f*

C Trpt. 3 *f*

Trbs. 1, 2 *f* *mf*

B. Trb. *f* *mf*

Tuba *f* *mf*

Timp. *mp*

Perc. Strike with knuckles *mp*

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *f* *mp*

Vc. *f* *mf*

D.B. *f* *mf*

22 *mf*

159 165

Fls. *f* *mf* *f*

Ob. *f* *mf* *f*

B_♭ Cls. *f* *mp* *f*

Bsns. *f* *mf* *f*

Hns. 1, 3 *f* *mf* *f*

Hns. 2, 4 *f* *f*

C Trpts. 1, 2 *f* *f*

C Trpt. 3 *f* *f*

Trbs. 1, 2 *f* *mf* *f*

B. Trb. *f* *mf* *f*

Tuba *f* *mf* *f*

Timp. *f* *mf* *f*

Perc. *mp* *f*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mp* *f*

Vc. *f* *mf* *f*

D.B. *f* *mf* *f*

174 177 Gently singing ♩ = 76

Fls. 2/4

Ob. 2/4

B♭ Cls. 2/4

Bsns. 2/4

Hns. 1, 3 2/4

Hns. 2, 4 2/4

C Trpts. 1, 2 2/4

C Trpt. 3 2/4

Trbs. 1, 2 2/4

B. Trb. 2/4

Tuba 2/4

Timp. 2/4

Perc. 2/4

Vln. I 2/4

Vln. II 2/4

Vla. 2/4

S.Vlc. 2/4

Vc. 2/4

D.B. 2/4

pizz.

p

pizz.

p

pizz.

p

cantabile

mf

pizz.

Fls.

Ob. *1. cantabile*
mf

B \flat Cls.

Bsns.

Hns. 1, 3

Hns. 2, 4

C Trpts. 1, 2

C Trpt. 3

Trbs. 1, 2

B. Trb.

Tuba

Timp.

Perc. *mp* *mp*

Vln. I

Vln. II

Vla.

S.Vlc.

Vc.

D.B.

209

Fls.

Ob.

B♭ Cls.

Bsns.

Hns. 1, 3

Hns. 2, 4

C Trpts. 1, 2

C Trpt. 3

Trbs. 1, 2

B. Trb.

Tuba

209

Timp.

Perc.

209

Vln. I

Vln. II

Vla.

209

S.Vlc.

209

Vc.

209

D.B.

221

1. cantabile

225

mp

mp

Fls.

Ob.

B^b Cls.

Bsns.

Hns. 1, 3

Hns. 2, 4

C Trpts. 1, 2

C Trpt. 3

Trbs. 1, 2

B. Trb.

Tuba

221

Timp.

Perc.

221

pizz.

pizz.

pizz.

221

S. Vlc.

mp

p

221

Vc.

221

D.B.

233 Steady, with energy $\text{♩} = 72$

Fls. *a2*
mp

Ob. *1. mp*
2. mp

B \flat Cls. *a2*
mp

Bsns. *a2*
mp

Hns. 1, 3
Hns. 2, 4

C Trpts. 1, 2
C Trpt. 3

Trbs. 1, 2
B. Trb.
Tuba

Timp.
Perc.

Vln. I *arco*
mp

Vln. II *arco*
mp

Vla.

S.Vlc. *233*

Vc. *233*
mp

D.B.

243

244

248

Fls.

Ob.

B \flat Cls.

Bsns.

Hns. 1, 3

Hns. 2, 4

C Trpts. 1, 2

C Trpt. 3

Trbs. 1, 2

B. Trb.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

243

243

243

mf

mf

mp < *mf*

mf

mf

Fls. a_2 f mf

Ob. a_2 f mf

B \flat Cls. a_2 f mf

Bsns. f mf

Hns. 1, 3 f

Hns. 2, 4

C Trpts. 1, 2 f

C Trpt. 3 f

Trbs. 1, 2

B. Trb.

Tuba f

Timp. ff

Perc.

Vln. I f mf mp

Vln. II f mf mp

Vla. f mf mp

Vc. f mf mp

D.B. f mf mp

268 269

Fls.

Ob.

B \flat Cls.

Bsns.

Hns. 1, 3

Hns. 2, 4

C Trpts. 1, 2

C Trpt. 3

Trbs. 1, 2

B. Trb.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p \triangleleft *mp* \triangleright *p* \triangleleft *mp* \triangleright *pp* \triangleleft *mf* \triangleright *pp*

p \triangleleft *mp* \triangleright *p* \triangleleft *mp* \triangleright *pp* \triangleleft *mf* \triangleright *pp*

p \triangleleft *mp* \triangleright *p* \triangleleft *mp* \triangleright *pp* \triangleleft *mf* \triangleright *pp*

p \triangleleft *mp* \triangleright *p* \triangleleft *mp* \triangleright *pp* \triangleleft *mf* \triangleright *pp*

p \triangleleft *mp* \triangleright *p* \triangleleft *mp* \triangleright *pp* \triangleleft *mf* \triangleright *pp*

p \triangleleft *mp* \triangleright *p* \triangleleft *mp* \triangleright *pp* \triangleleft *mf* \triangleright *pp*